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THE
LIBRARY
&
MUSEUM
OF
THE PERFORMING
ARTS

THE NEW YORK PUBLIC LIBRARY AT LINCOLN CENTER

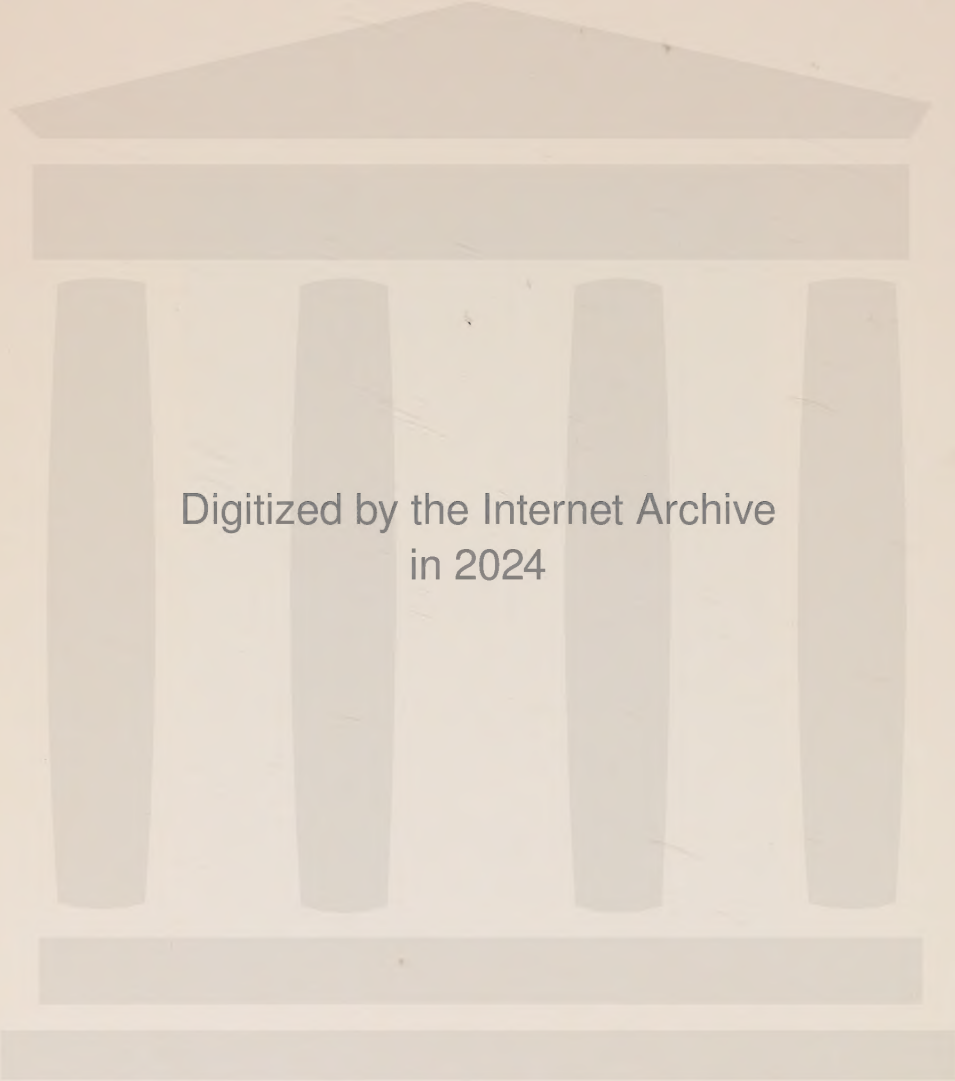
*Dies tertius.
NoKerinoson, seu Alger imaginarius, Comœdia acta
in Hortis Versaliarum ad fores Cryptæ.*

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The Library & Museum of the Performing Arts

ON THE COVER: Engraving by Jean le Pautre, dated 1676,
from *Les Plaisirs de l'isle enchantée*

FRONTISPIECE OVERLEAF: Photograph of Library & Museum
building from Amsterdam Avenue and 65th Street



THE LIBRARY

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THE NEW YORK PUBLIC LIBRARY

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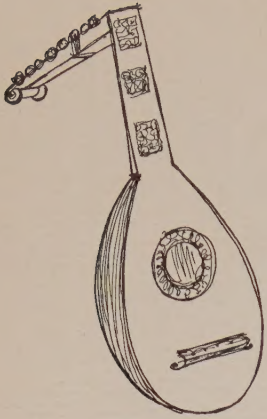
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The Library & Museum of the Performing Arts at Lincoln Center marks a new departure in the evolution of the free public library. Its elements are all familiar, but their combination is unique. Upon the knowledge and pleasure that reading affords, it brings to bear those appeals to the senses that make information more immediate and enjoyment more vivid: the pictorial and three-dimensional qualities we seek in museums, and the drama of the performing arts themselves. It integrates more closely than ever before the three functions of lending, reference, and research. Finally, it plays a special unifying role in the great complex at Lincoln Center; its theory and practice will be of particular interest at a time when cultural centers are in plan or construction all over the nation.

The best way to understand the innovations represented by this new unit of The New York Public Library is simply to take a tour of the building, watching the varied activities throughout and asking the questions they inspire. No booklet can take the place of that experience, but this one is planned as a guide, a supplement, or a souvenir of such a tour. It must in some ways be a forecast, for we have found that each new unit of the Library quickly takes on a life of its own, with its own clientele and its own customs.

The building itself was erected by Lincoln Center for the City of New York at a total cost to the City and the Center of some \$8,000,000. It is an ingenious solution to a problem that looked formidable. The Library was the latest comer to Lincoln Center;



Philharmonic Hall, the Metropolitan Opera, the New York State Theater, and the Vivian Beaumont Repertory Theater had already been sited and designed. Free space and light are a large part of the beauty of the big plaza, and a fifth building would surely detract from their effect. Skidmore, Owings & Merrill therefore designed one that simply wraps around two sides and across the top of the Repertory Theatre and fits unobtrusively into Eero Saarinen's original plans for the latter. Although designed for more continuous use than any of the auditoriums among which it stands, it is so handsomely furnished as to be well in keeping with them.

The City's contribution did not end there. Few New Yorkers, few even of the thousands who use the Public Library every day, know how the City on the one hand and hundreds of private individuals and organizations on the other, share the Library's costs. For more than half a century municipal funds have supported the lending branches that are scattered throughout Manhattan, the Bronx, and Staten Island. The vast research collections in the main building at Fifth Avenue and 42nd Street have, by contrast, depended almost altogether on private contributions to The New York Public Library. At Lincoln Center, lending and research are brought together, and new functions have been added to both. The City has assumed the lion's share of the cost. It supports the General Library and the Museum, and it maintains the building. The New York Public Library, for its part, has contributed its famous collections of Music, Dance, and Theatre and is responsible for the entire management of the Library & Museum.

Four floors of the building are for public use, and each has the particular space and light best suited to its clients and its materials. The lower three, which surround the auditorium of the Repertory Theatre, house the General Library and the Museum and will serve the majority of users. The top floor extends over the theatre building and accommodates all three research collections.

The Museum

From the main entrance on the Lincoln Center plaza, the visitor steps at once into a long gallery divided into three parts. On his right is the busy counter where books and music are borrowed and returned. In the center a wide walk-space serves those who want to go directly to reading rooms and auditoriums. At the left is the Plaza Gallery of the Museum.

Since the performing arts are above all to be seen and heard, the Library has long wanted to supplement the printed word with as many visual and auditory devices as possible. Even a fluent reader of music will get more out of a score if, while he reads it, he also listens to a performance of it. All very well to read about the reciprocal influence of modern dance and the classical ballet, but the idea goes home directly if you can verify it by watching motion pictures of actual dance performances. The carnivals that celebrated the births and marriages of eighteenth-century royalty come alive when you can follow them through whole series of fine drawings or engravings. And for many people — the number is probably growing steadily — an association of ideas is grasped more quickly through pictures than through the printed word.

Only when a whole building could be devoted to this closely interwoven group of subjects, when extra space and extra funds were available, did it become possible to illustrate the performing arts in ways that partake of their own character. The Museum at Lincoln Center takes advantage of the most up-to-date audio-visual techniques, and to the wealth of pictorial material already in our research collections it adds three-dimensional objects lent by fine-arts museums, costume collections, and collections of musical instruments.

One of the first exhibits the visitor sees is rather like a kaleidoscope of the performing arts, intended to illustrate their variety, their frequent blending, and the strain of likeness that ties them all together. The show begins in a semi-enclosed area that looks from the outside



like a decorative room divider. On the inner face of this partition is a large screen made up of twenty-one different panels. Each panel lights up, solo or in conjunction with others, to display either motion pictures or stills, accompanied by narration heard only inside the enclosure. A four-minute sequence of changing pictures shows that within their broad framework of music, dance, opera, and theatre, the performing arts include ethnic ritual, puppetry, the circus, vaudeville, magic, carnivals, motion pictures and television, even burlesque — and that they have existed everywhere and always, in civilized or primitive society.

As the pictures fade from the screen, display cases nearby light up to localize the story. New York, after all, has always been our national capital of the arts. One sees the long march of the performing arts all the way up Broadway to Lincoln Center, as the city has grown northward. Some of the illustrations come from our own research collections: portraits of artists, prints and photographs and drawings of concert and theatre halls, stage designs, playbills

and programs and posters. Others, three-dimensional, are borrowed from the many museums that cooperate with us.

Although single elements of this exhibit may be changed from time to time, its theme will remain the same for several years. It is an elementary introduction to the performing arts. Those who have seen it once or twice will probably bypass it in favor of a more specialized show at the far end of the Plaza Gallery. Here, in a stationary exhibition that will change periodically, a single performing art is dealt with in detail.

The Circus has been chosen to lead the parade. From chariot race to trained seal, its history unfolds in pictures, along with all sorts of material on particular artists and their acts. The spectator operates for himself a viewing machine in which narration accompanies the pictures. Above and behind these machines, rising two stories so as to be seen from the Children's Library as well as the main floor, is a sculpturesque arrangement of big display panels.



Illuminated miniature depicting the poetess Sappho of Lesbos. From a French manuscript translation of Boccaccio entitled *Des clères et nobles femmes*. Northern France, possibly Paris, about 1470.

Spencer Collection

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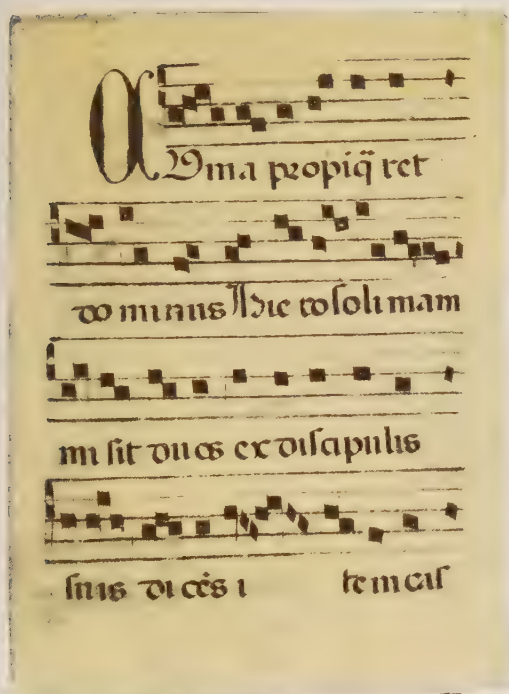
The outcome of numerous experiments and gradual simplification, our modern system of notation with its familiar five-line staff and rounded notes dates to the early 17th century. It is rooted in the ancient Greek and Hebrew speech recitation signs. By the 9th century an organized system of notation had developed, under the name of neumes, which indicated the outline of the melodic movement but not the precise pitch or rhythm.



Left: Parchment leaf from a Vesperale, in Gothic neumes or “horseshoe nail” notation, late 14th century.

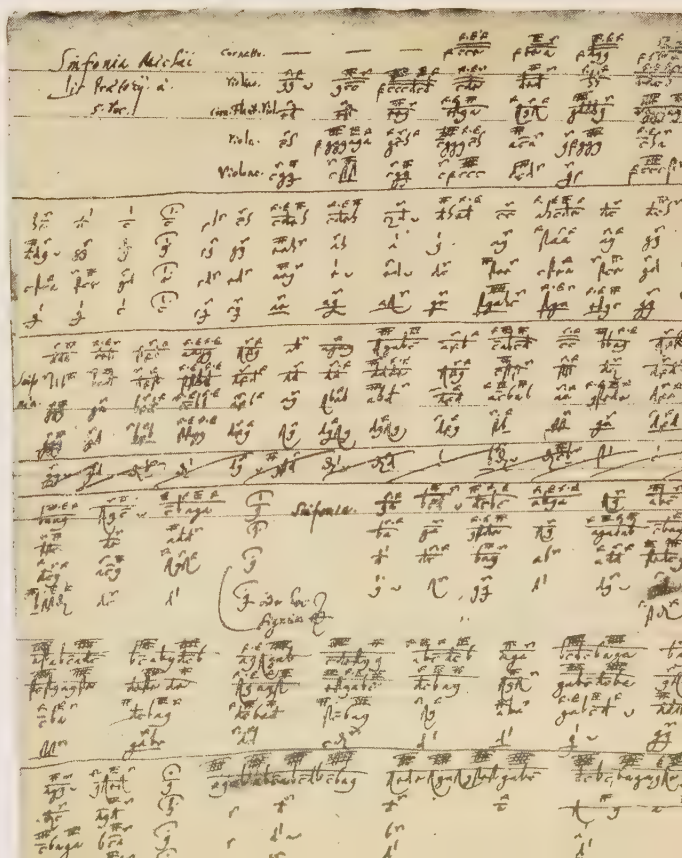
Right: From a part-book of Shakespeare’s time, in virtually the notation of today, without bar lines. The last staff gives the original tune for “O Mistress mine” in *Twelfth Night*.

Parchment leaf in Roman plainsong notation, early 16th century.

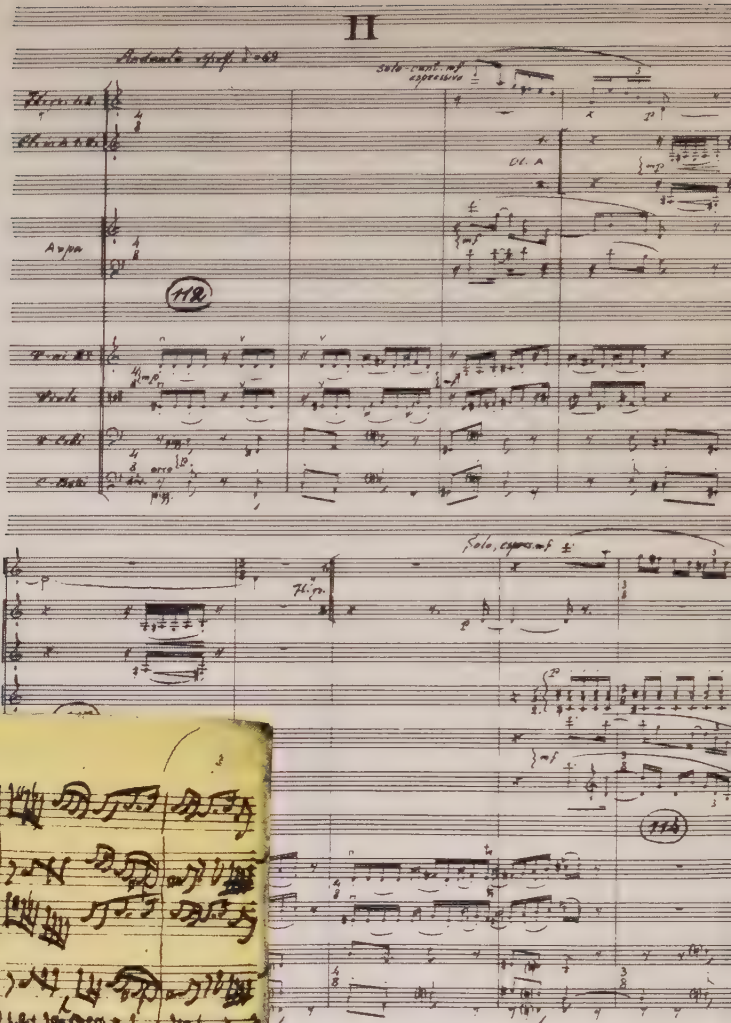


Left: Parchment leaf from a Tonale, in neume notation for chanting the liturgical text, 13th century.

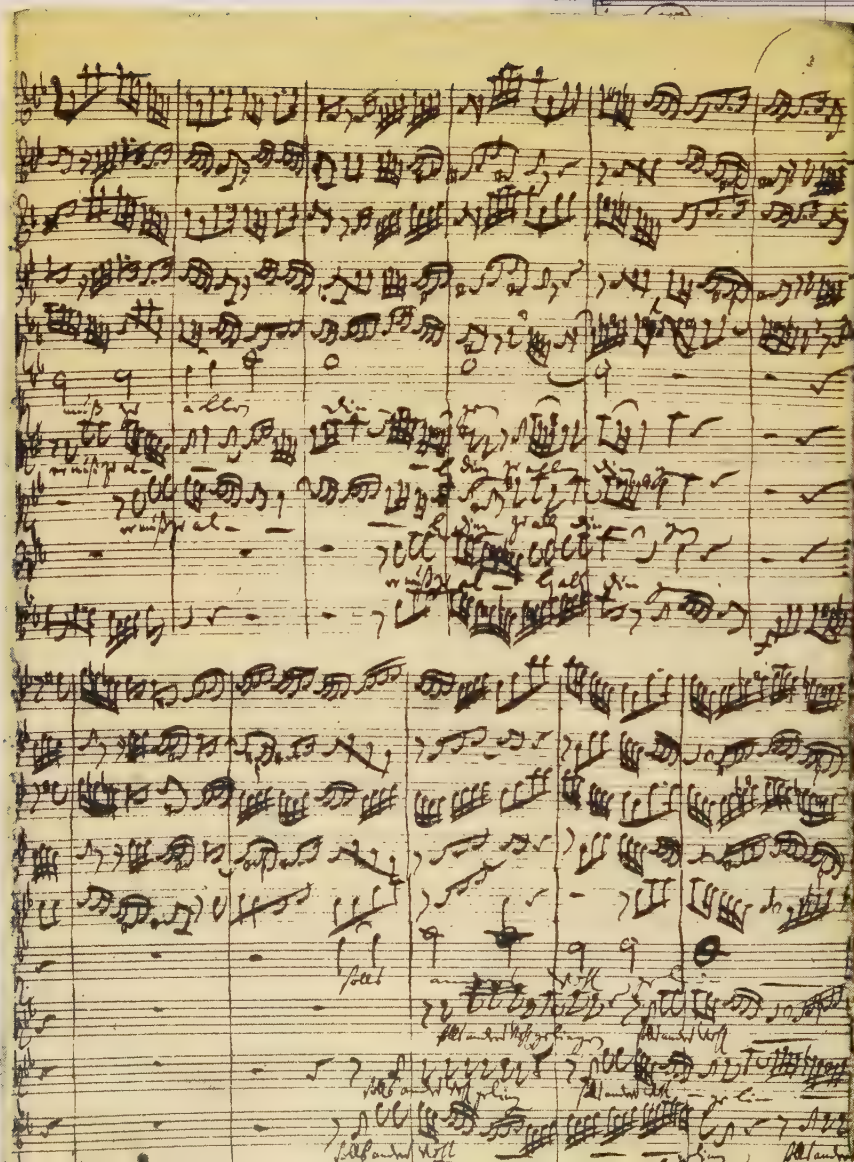
Right: *Sinfonia* by Michael Praetorius in organ tablature, 17th century: a stenographic notation representing a compressed orchestral score.



Manuscripts of Famous Composers

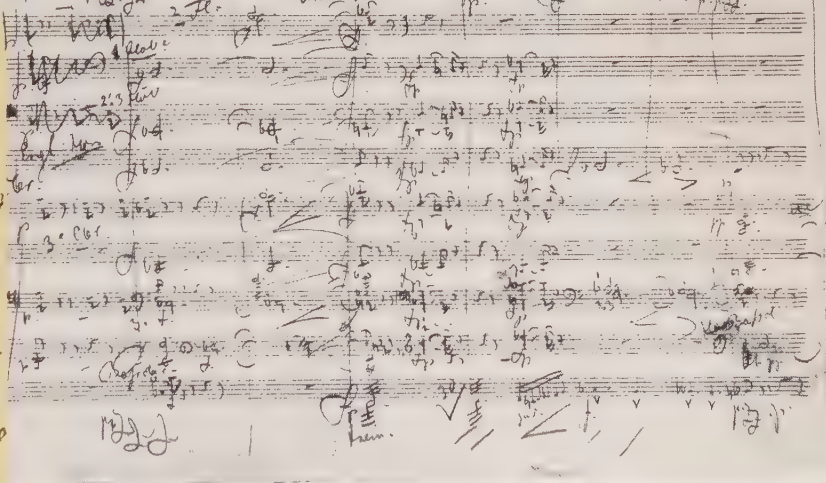
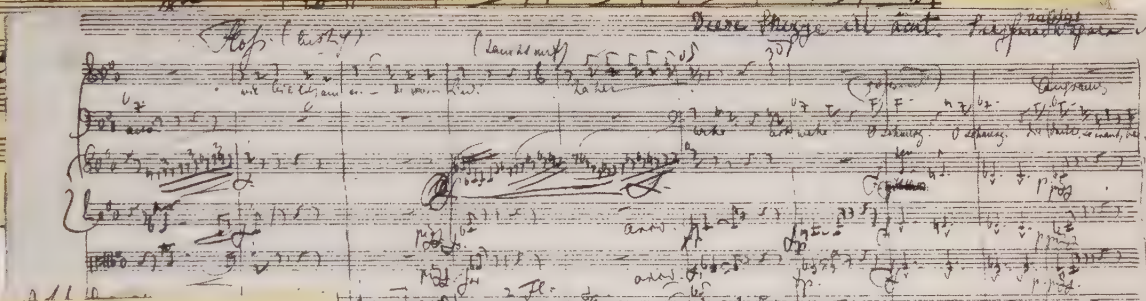
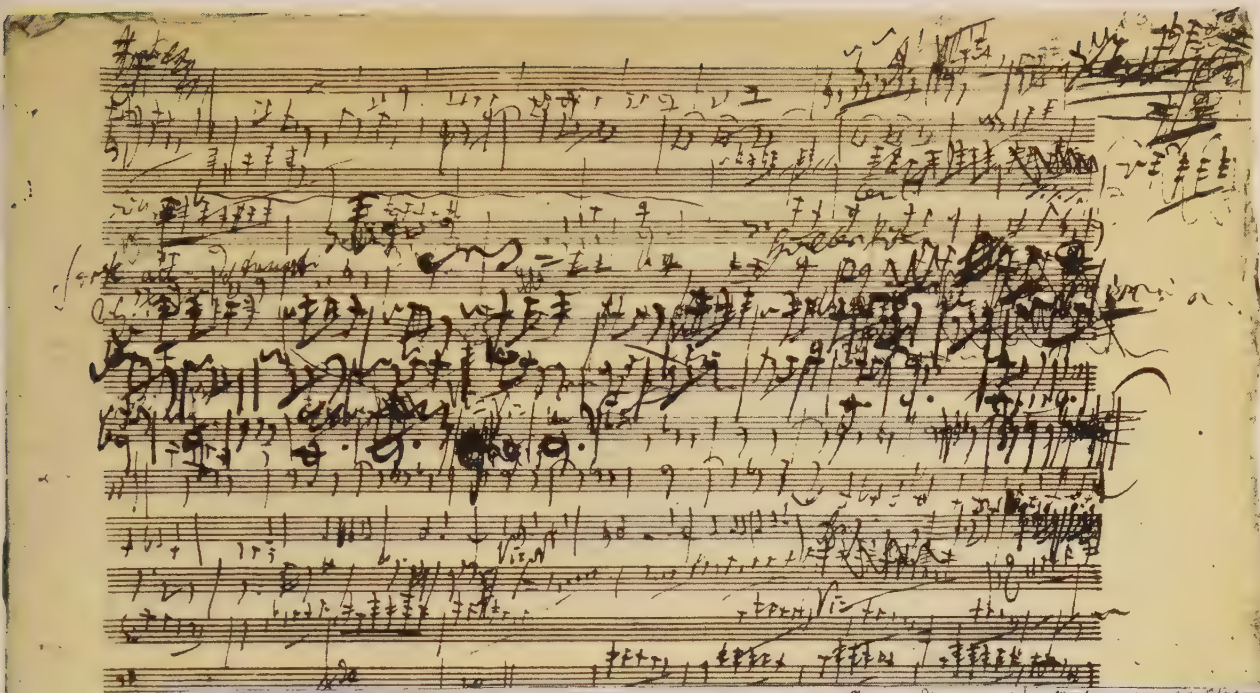


Stravinsky, *Symphony in three movements*, 1945.



J. S. Bach, wedding cantata,
1734.

Herter Collection

[illegible]

Leopold Graf von Aulic zu Albstadt, von uns
auf. Übertragen ist es, ist mir nach. Es ist
an der Stelle.



Top: Beethoven, sketch for *Archduke Trio*, 1810.

Herter Collection

Middle: Wagner, *Das Rheingold*, 1854.

Left: From a letter dated 29 July, 1843. Mendelssohn often illustrated his letters with lively sketches.



The embryonic orchestra of the 16th century on a title page for a collection of masses by Lasso.

On them are mounted enlarged photos of famous performers and a striking selection of circus posters from the Theatre Collection.

More traditional museum exhibitions are to be seen in several other rooms. One of these is the Vincent Astor Gallery, a memorial to one of the Library's trustees. Here, in specially designed recessed cases, particular treasures from the research collections are on display, some valuable for their rarity, some for sheer magnificence.

The Amsterdam Gallery, on the floor below, is like an art gallery: a rectangular room with unbroken wall space for hanging, and artificial light only, for the best display and preservation of water colors or paintings. It will offer a succession of exhibitions that are in themselves fine arts but that relate in subject matter to the performing arts. Donald Oenslager has very generously lent, for the opening of the Library & Museum, his famous collection of theatre-design drawings covering the last four centuries. Later exhibitions will include other private collections as well as shows borrowed from museums or assembled from the store of prints, drawings, and paintings in the Library's collections.

"Library & Museum of the Performing Arts" is a cumbersome name, but we *could* have called ourselves the "Library, Museum, and Theatre of the Performing Arts." A quietly elegant auditorium on the Amsterdam Avenue level seats two hundred people. Its stage is of concert type and there are projection booths and a motion picture screen that can become a wide one when necessary. The programs here are chiefly for adults, and run in close succession throughout the day. About a fourth are live: chamber music, poetry and dramatic readings, lectures or panel discussions. The rest consist of recorded music and of films either *of* the performing arts or

The General Library



about them. Three smaller rooms with film projectors but minus stages and fixed seats serve some of the same purposes as the Auditorium. In addition, they can be used for small special exhibitions.

Children have a special theatre, a charming oval-shaped enclosure, given by the Heckscher Foundation, that forms the center of the Children's Library on the Plaza Mezzanine floor. Puppet shows and films are presented here, and the "story hours" that have long been popular in Library branches all over the city. The one hundred seats are removable, so that they can be grouped in different ways or taken out entirely to let children sit on the floor.

Only now does our hypothetical visitor come to the usual features of a library. The Children's Reading Room surrounds the Heckscher Oval. At one end, as though from a balcony, it overlooks the main entrance to the building; there is a fine view of the tree-planted plaza beyond, with the reflecting pool in front of the Repertory Theatre and the big sculpture by Henry Moore. At the other end, the three-dimensional part of the circus exhibit rises to this level. Bookcases are kept to child-height, not only for convenience but also so as not to obstruct these views. Open shelves contain some seven thousand volumes, plus about three thousand phonograph records and a large selection of periodicals. There are child-size tables and chairs for reading and writing, and small exhibit cases display rare books or works of art related to the collection. It is a pleasant room, furnished with the same thought for agreeable space and harmonious colors that prevails in the grown-up reading rooms.

Children of any age through the seventh grade may come here, with or without adults. Grown-ups who work with this age group, such as teachers or performing artists or writers or illustrators, are also welcome. A child may have his own library card if he can sign his name and has his parents' permission. He may borrow books



and periodicals and phonograph records. There is also a section of non-circulating reference materials.

A grown person who has seen this much of the Library will be ready for a comfortable chair, a pleasant view, and time to relax, to read, or to listen to music. Let him step out of the Children's Reading Room into the Main Gallery just west of it, and all these things are to be had.

A light, airy room faces, through a long wall of plate glass, the esplanade that overlooks Amsterdam Avenue. The Library & Museum is the only building at Lincoln Center that is continuously open throughout and free to all comers whether or not they hold tickets to the concerts, operas, dance programs or plays given in the other buildings. It can render an important service as a gathering place for performers, writers, stage designers, critics, students, all the professional people who come to the Center on business,

and as a haven of relaxation for casual visitors. The Main Gallery, therefore, is designed not only as a study room but as a varied browsing and listening place for anyone who may come to Lincoln Center. It combines library with museum more equally than any other room in the building.

English oak bookcases are so placed as to divide the long room crosswise into five bays, open at either end. This allows free circulation and an unobstructed view of the window wall, but at the same time gives a pleasant feeling of privacy. Each bay is devoted to a particular subject — stage design, for example, or little-known facets of the repertory theatre in America; modern dance; different composers' interpretations of characters like Faust, Figaro, Falstaff, Manon, or the personalities of the composers themselves as revealed in their letters and autograph scores. New subjects will be mounted at intervals of about a year, and the exhibition techniques may vary widely. The bookcases are built for great flexibility in arrangement; they can freely combine open shelves with illuminated glassed-in exhibit cases or even picture-projection devices. Those that define each bay are filled not only with books and records on the subject chosen for that bay, but with visual illustration as well: photographs or prints or drawings, sculptures, rare books, manuscripts, props of various sorts. Everything on open shelves can be borrowed and taken home; the exhibit material, of course, remains in place.

One of the bays has a horseshoe-shaped semi-enclosure with eight seats. Films are shown here, with sound track confined to the enclosure. Another bay, equipped to show slides, gives history and current events of Lincoln Center.

In all the remaining bays are several easy chairs, and beside each a drum-shaped object that looks rather like a coffee table but is in fact a record-player with superb stereophonic sound. We call these devices, which were designed specially for the Library, Asiel audio drums. The Asiel family has given them to the Library in honor of

their music-loving son and brother, Robert R. Asiel. Two people can use an audio drum simultaneously—through earphones, of course, so as not to disturb others—and there is a choice of programs. You may select your own records and play them on the machine, or, by pressing another button, tune in on a record concert chosen by the Library and continuously piped up from a recording laboratory. Each listener can hear either program. The record program is not necessarily music: audio drums in an area allotted to drama, for example, might carry readings of plays or poetry.

Many library users, of course, come to look up subjects of their own choosing and need the orthodox kind of reading room. They go to the General Reading Room on the plaza level of the building. Like the Main Gallery, it is light, spacious, and comfortable, but it



is wired neither for sound nor film. Its books and records are arranged on open shelves, and there are standard library tables to facilitate study and writing. Here one finds not only circulating materials but a collection of reference books, back periodicals, and files of clippings and pamphlets that are to be used only within the General Reading Room. The staff provides telephone reference service to people who cannot come to the Library in person.

To adult borrowers, the General Library circulates more than 50,000 volumes, nearly 12,000 records, and 125 periodicals. While it is up to the minute with current trends of interest and puts hundreds of new books on the shelves the day they are published, it also keeps in circulation a tremendous reservoir of older titles that continue to be worth while. One finds here, for example, the great collection of music scores, librettos, and records that used to be at the Music Library on 58th Street. Generations of New Yorkers have relied on this collection for their musical education, and no amount of talk about the greater facilities at Lincoln Center could stem the tide of nostalgic sentiment when 58th Street closed. Now its holdings are available once more. Composers, performers, impresarios, students, and reviewers come here to borrow scores and records, often of little-known or long-forgotten works, so that they may study them at leisure outside the Library.



The Research Library

Many users of the Library & Museum find what they need in the circulating collections of the General Library. The interests of others, however, require a greater depth and variety of material on any single subject. They need not only all the standard works, but rare or unique editions, unpublished manuscripts, and a host of more ephemeral materials. These people go to the three great research collections on the top floor of the building: Music, Theatre, and Dance. Many of them are professionals: composers, playwrights, choreographers; actors, dancers, musicians; stage and costume designers; radio and television writers and producers; critics and historians of the performing arts.

In one form or another, those arts are available today to almost as many people as the census counts. Some of these individuals are highly sophisticated; many more are passive. Lincoln Center symbolizes a widespread determination to make the arts more meaningful to millions of people — to raise the standard of performance and to broaden the repertory. Research is needed as never before, and the more Lincoln Center succeeds in its aims, the more research will continue to be needed. The performing arts have become established in the schools, and scholars come here from all over the country to supplement the resources of their own libraries. Performers come to learn the tradition that lies behind a discipline in which they may already be competent. Designers find new materials and techniques that have only recently been invented. Producers re-create, through research, works that have been forgotten for generations or even centuries. Critics today draw on a wider range of information than they used to. Thus there is a constant search for new material and new methods, for more accurate representation of the old ones, for more illuminating criticism and analysis of all phases of the performing arts, for a better understanding of the ways in which each overlaps or contributes to the others.

Strolling players in the streets of Rome. Colored etching,
1750.

Townsend Walsh Collection





Left: Engraving by Jean le Pautre, dated 1678, from *Les Plaisirs de l'isle enchantée*.

Right: Costume design by Laszlo Czettel, about 1943, unidentified.

Czettel Collection



Costume design by Robert Edmond Jones for *Othello*, 1943.

Jones Collection

Left: Scene from *Marco Millions*, 1928.

Vandamm Collection

Right: Costume design by Claude Bragdon for *Cyrano*, 1923.

Walter Hampden Collection



Cyrano Act I, Scene





David Warfield, Fritz Leiber, Marie Bates in *Van Der Decken*, 1915.

Photograph, White Studios

Carmen Mathews and Maurice Evans in *King Richard II*, 1940.

Vandamm Collection

Lionel Hogarth (seated) in *King Richard II*, 1937.

Vandamm Collection

Olive Deering and Maurice Evans in *King Richard II*, 1937.

Vandamm Collection





Minsky's National Theatre, 2nd Avenue. Original drawing by Reginald Marsh, published in *The New Yorker*, August 27, 1925.

Gilbert Gabriel Collection

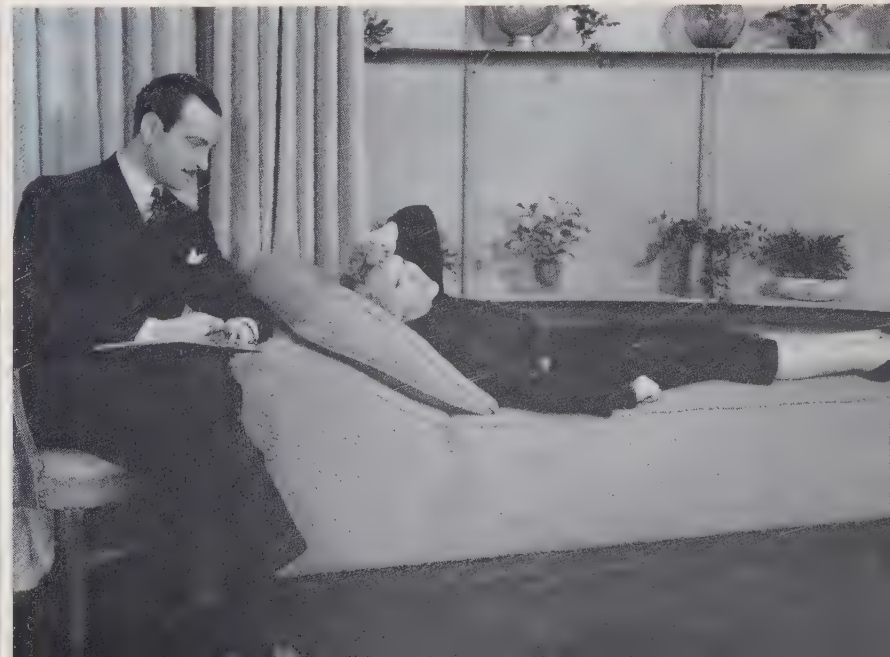
Wallace Acton, Donald Burr, Mark Dasso in *Twelfth Night*, 1940.

Vandamm Collection



Gertrude Lawrence and Donald Randolph in *Lady in the Dark*, 1941.

Vandamm Collection



Our earliest American playbill,
Philadelphia, 1767.

A black and white photograph of three men in classical Roman costumes. The man on the left wears a short tunic and a decorative shawl. The man in the center wears a long, draped robe. The man on the right wears a long, draped robe and holds a sword. They are standing on a checkered floor against a plain background.



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The physical layout of the research collections at Lincoln Center is designed especially to meet the last of these needs. Each of the three Divisions, Music, Dance, and Theatre, has its own particular area, introduced by a display case with changing exhibitions of its own materials, but both floor plan and catalog systems make for easy circulation among all three. If you are studying Gilbert and Sullivan, for example, you will find much in Music and much in Theatre. Similarly, many leading musicians, choreographers, and dancers have worked on Broadway plays and musicals and may be represented in all three collections.

Each area has its own reading room — brilliant red carpet and orange chairs and spanking white walls invariably startle people who used these collections in their old quarters at 42nd Street. There are tryout rooms for small rehearsals or readings; there are carrels where scholars working on long-term projects may have desk space, typewriters, and shelves for the reference materials they need.

For the librarians themselves, even the new space and workability of the building at Lincoln Center are less important than its fitness for the best care of the documents in their charge. These were suffering, in the main building at 42nd Street, from extremes of temperature and humidity and from the all-enveloping soot that drifted in through the windows. The top floor at Lincoln Center is artificially lighted throughout, so that windows are unnecessary, and the expert airconditioning enjoyed by the whole building keeps an even temperature and humidity no matter what the weather outside.

Left:

The only appearance together of the three Booths: a benefit to raise funds for the Shakespeare statue in Central Park, 1864.

Townsend Walsh Collection

The Music Collection

Our Music Collection at Lincoln Center is the largest in this country outside the Library of Congress, and we serve a larger public than they. We keep in mind several particular goals. One is to bridge the gap between musicologists and performing artists. When the first professor of musicology in this country was appointed in 1930, he was a former chief of the Music Division; since then musical scholarship has become a familiar discipline in the schools, and the use of our collections has increased accordingly. Another of our goals is to give all the encouragement we can to amateur musical groups, for they can develop an interest in the art that almost no other contact with it inspires. We are specially interested too in young professional artists. But we like to see the collection used for the many collateral purposes it can also serve. A historian might run through the vast archives of popular songs to find out what was on the public mind at a given moment, or a graphic artist pore over the thousands of portraits of musicians to find just the print or drawing that he needs for a poster or a book.

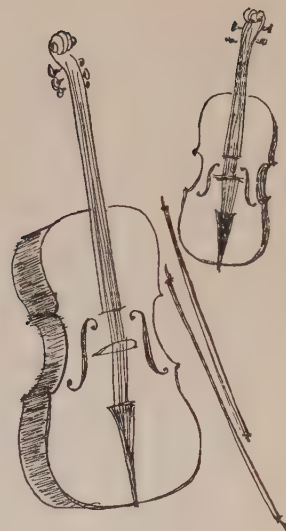
The collection is famous for its historical rarities, many of which came to the Library more than seventy-five years ago with the great Drexel Collection from Philadelphia. One can easily trace, from old manuscripts and illuminated parchment leaves and early printed books, the development of the modern system of musical notation. Or see, in dozens of holographic scores, how clearly the composer's temperament shows through his musical handwriting.

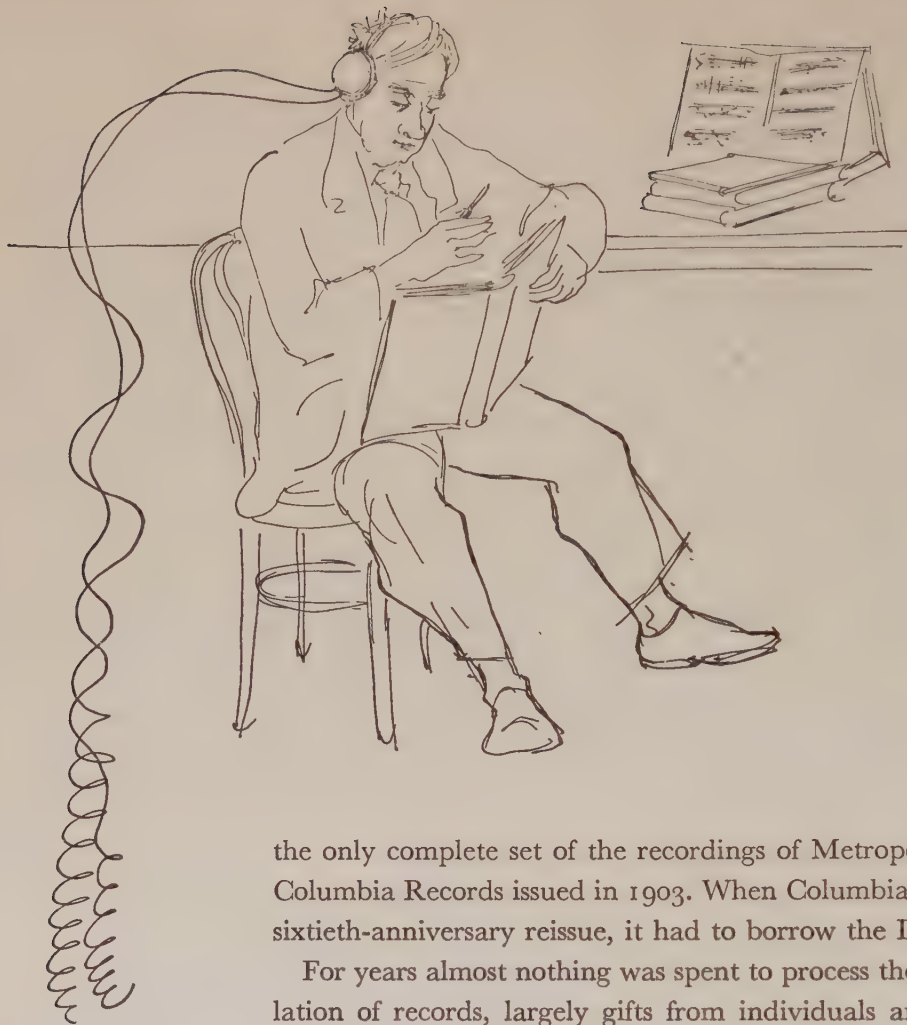
Sometimes the Library publishes particular treasures, and they become well known. One small part-book that looks at first glance neither very significant nor very intelligible opened up a whole new field: the restoration of a forgotten instrumental literature representing the offstage music of the Elizabethan theatre. An anthology of this music, published with a description of how the matching parts were found in British and American libraries and their purpose identified, has been widely played since — once at

the White House for President Kennedy. Another publication, *Parthenia In-Violata*, is a facsimile of the only known copy of a little book of instrumental pieces printed in the early seventeenth century, probably as a wedding present for the marriage of Prince Charles of England to Henrietta Maria of France. The Library has also from time to time prepared performing editions of music manuscripts and early printed parts in its collections.

The old and the rare, however, are far from stealing the show. The Americana Section is unique. Here books on the music of our past and present may be consulted along with special files and indexes. A very large collection of sheet music is rich in early American imprints. The Henry Hadley Memorial Library contains scores of the first American grand operas and symphonic works (by Bristow, Fry, Paine, and their contemporaries), along with the latest compositions of Copland, Cowell, Hovhaness, Cage, and Babbitt. There are also outstanding manuscript collections of Gottschalk, Griffes, and others.

Like other special collections in the Library, the Music Division would be severely undernourished — “starved” is perhaps too strong a word — were it not for the particular friends who have contributed to it over the years. None of its activities has benefited more from such care than the collection of some 65,000 phonograph records that is just now, with the move to Lincoln Center, really coming into its own. This begins with the set of about two hundred “Mapleson” cylinders on which a one-time librarian of the Metropolitan recorded the opera stars before it was quite respectable for them to make commercial discs. He worked first from an opera box; when the noise of his machine disturbed the neighboring élite he took to the prompter’s box, and finally to the catwalk above the stage. The voices are faint and thin, but you get a sense of a particular singer’s style, and some of the great ones he caught were never recorded in any other way. The Music Division also owns





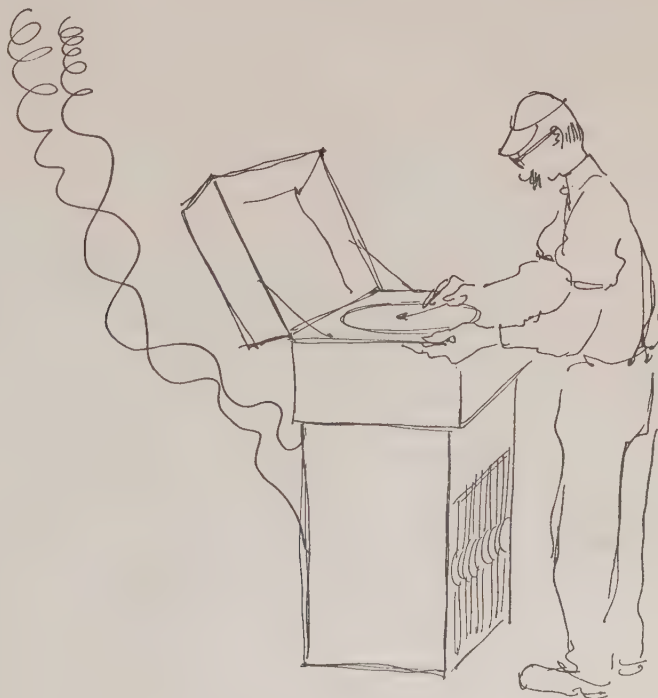
the only complete set of the recordings of Metropolitan stars that Columbia Records issued in 1903. When Columbia wanted to do a sixtieth-anniversary reissue, it had to borrow the Library's set.

For years almost nothing was spent to process the great accumulation of records, largely gifts from individuals and record companies, because, in default of listening facilities, the collection wasn't really "public." Except for occasional concerts in a small auditorium at Fifth Avenue and 42nd Street, the records lay idle until it was suggested that programs might be given behind the Library in Bryant Park. These daily concerts became a regular feature of the New York summer. Sometimes, looking not only at the students and strollers who listened to them but also at the derelicts gathered on the shady benches under the sycamore trees, one might wonder if this were not genuine musical therapy. Be that as it may, there still was no money to catalog the records. Yet all the while, from many sources, interesting items were added, many of them unique.

At Lincoln Center the record collection can at last be fully used. The Rodgers and Hammerstein Foundation made the Library a

grant to catalog the records, and in the new building there is a listening room equipped with twenty listening posts. Listeners don't handle the records themselves, of course; an attendant plays them from the recording laboratory, and if you want a passage played again, there is a communication system to transmit your wishes. It may be possible, with a few days' advance notice, to have composite records made of particular passages that might be needed for some special study.

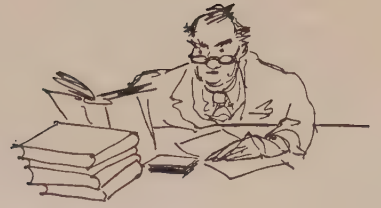
The most recent activity of the Music Division is the development of the Toscanini Memorial Archives, for which a fund-raising campaign is in progress. The archives, named for the great conductor, will consist of photographic copies of all the autograph scores, sketches, and fragments from the works of the great masters that we can locate and reproduce. These original manuscripts are scattered all over the world, in libraries, churches, private collections, etc. Even when an important work has been tracked down, one may all too frequently not be allowed to see and handle it. New



discoveries are constantly being made. Many of the editions still current and standard are faulty to a degree. The so-called scholarly ones were mainly put together in the middle of the last century, and the editors were rather serene about substituting their "correct" taste and knowledge for the composers' notations. Omissions, alterations, and misreadings have run through edition after edition just because no one could, or did, consult the original scores. The Mozart G-minor symphony was freed of dozens of longstanding errors as late as 1937, when a musicologist in Vienna was able to consult the autograph (which had once belonged to Brahms). It will take years of patient research, of cooperation from collections all over the world, and much more money than is yet in sight, to complete the Toscanini Memorial Archives. But the project is well under way, and in the end it will become an invaluable tool for the scholar and the knowledgeable and discriminating performer.

The Theatre Collection

When David Belasco died in 1931, the Library's theatre collection was a pile of papers, ceiling-high and half a city block square, in the basement at Fifth Avenue and 42nd Street, unnamed and uncatalogued. His executors offered us Belasco's lifetime accumulation of scrapbooks, photographs, stage designs, etc — but only on condition that they be made fully available to the public. Thus the Theatre Collection was born, a pioneer in its field. Ever since, it has scrambled to keep up with the American stage from day to day (only a quarter of its holdings deal with other countries so far) and to sort and add to the mound of material with which it started out. In the process it has become famous for the depth of its coverage of the American stage and screen, and for its broad interpretation of the word "theatre."



The Division prides itself less on its thousands of printed plays and books than on the ephemera that reveal the career of a given artist, the vogue of a particular play, how its performance differed from director to director and from cast to cast, what settings various designers created for it, what the critics thought of it in any of its metamorphoses. You can probably find here some record of any play, major or minor, performed anywhere in New York City in the last hundred years, and the chances would be good for other cities and earlier periods.

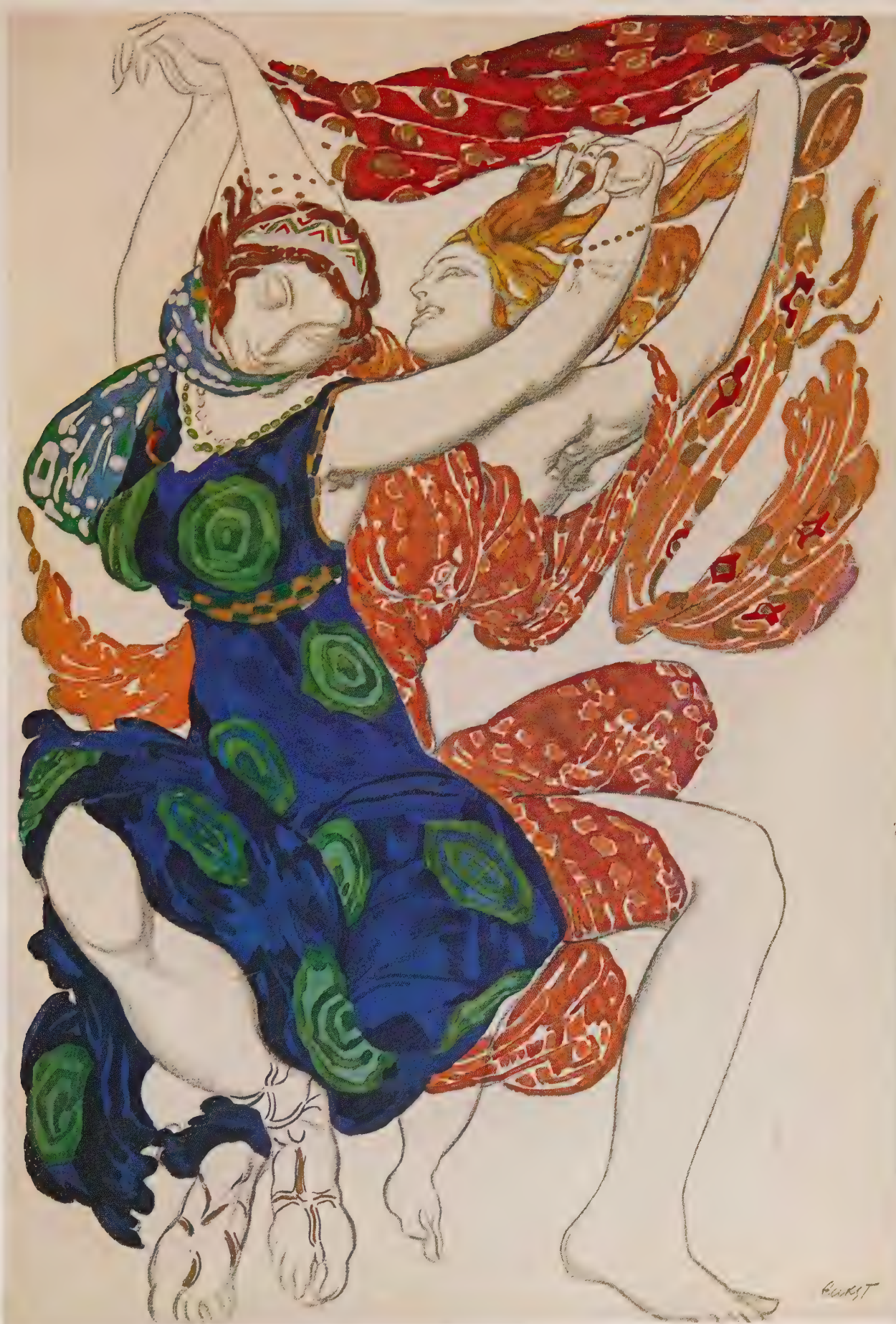
The heart of the original mound was a matchless collection of scrapbooks on individual performers from 1870 to 1920 — hundreds of stars of the stage, the opera, the ballet, and finally the movies. These had been put together by Robinson Locke, editor of the *Toledo Blade*, whose wife and brother-in-law were actors. To this nucleus have been added hundreds of other scrapbooks and files and letters that focus not only on individual artists but on important managers and their firms, from Augustin Daly on down. For example, we have the entire office records of Chamberlain and Lyman Brown, theatrical agents for fifty years, with all the legal and managerial details they handled. Or the library and personal papers of Hallie Flanagan Davis, national director of the Federal Theatre Project and for years thereafter Professor of Drama at Vassar and at Smith.

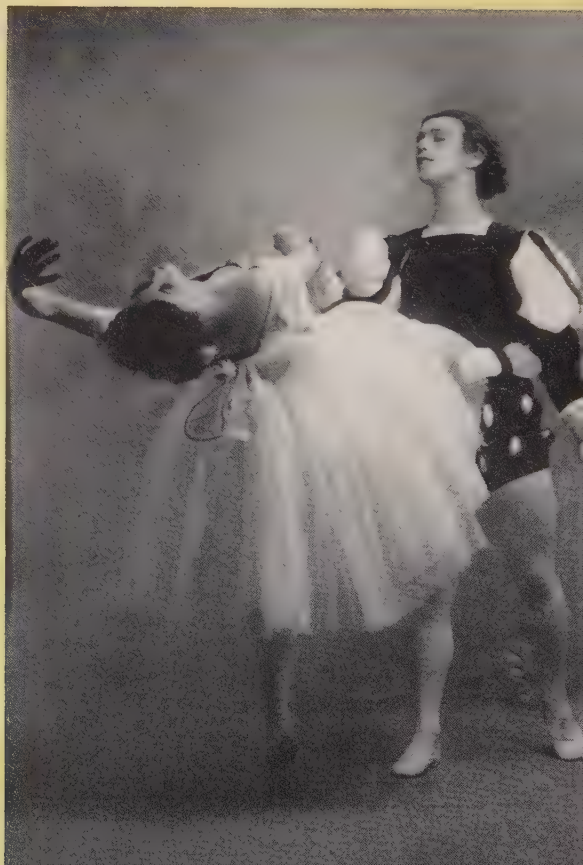
The photograph collections are equally rich. The White, the Vandamm, the Carl Van Vechten, the Alfredo Valente, the Bruguère collections contain thousands of portrait and performance photographs from the turn of the century until today, on Broadway and off.

Promptbooks, especially when annotated, are one of the best clues to particular productions. In 1905 the Library received a collection assembled by a Shakespearian actor, George Becks, that represents, if not all the plays produced in England and America

Costume design by Léon Bakst for *Narcisse*, about 1911.

Gift of Mrs Arthur A. Houghton, Jr





Left: José Limon in *La Malinche*, first performed 1949.

Gift of the photographer, Walter Strate



Right: Ruth St Denis and Ted Shawn in *Ancient Egypt*, a Ballet of the Tamboura, 1916.

Photograph by Ira Hill.
Denishawn Collection



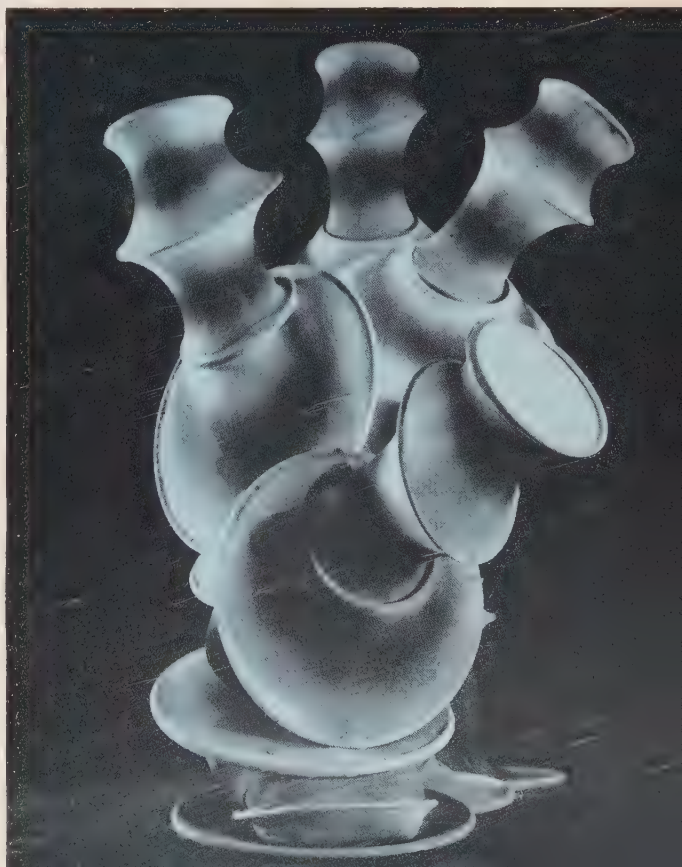
Facing page, below: Nijinsky and Karsavina in *Giselle*, St. Petersburg, 1910. Roger Pryor Dodge Collection

Nora Kaye and Hugh Laing in *Pillar of Fire*, by Anthony Tudor, first performed 1942.

Irving Deakin Collection

Below, left: Martha Graham and May O'Donnell in *Herodiade*, first performed 1944. Gift of the photographers, Isadora Bennett and Richard Pleasant

Below, right: Henry Street Playhouse Dance Company in *Finials*, from *Allegory*, by Alwin Nikolais, 1959. Gift of the photographer, David S. Berlin



Marie Taglioni in *La Sylphide*, 1836.

Cia Fornaroli Collection



Chopin

Isadora Duncan. Sketch from Gordon
Craig's notebook, 1903-06.

Gordon Craig Collection

Shakers. 19th century lithograph.

L. E. Kirstein Collection



Doris Humphrey, Charles Weidman, and company in *The Shakers*, about 1941.

Photograph, Barbara Morgan. Humphrey-Weidman Collection



Tanaquil Le Clercq
and Francisco
Moncion in
Symphony in C, by
George Balanchine,
1948.

Photograph,
George Platt Lynes.
George Platt Lynes
Collection





The London School-Master. Etching from a drawing by H. Repton, 1788.

H. Repton, del.
THE LONDON SCHOOL-MASTER.

*Go, I point the way right & mend it;
Point de terre, Monsieur, point de terre;
Carry you body away and sent it
Look at me, monsieur.*

London: Published by J. Galt, 25, St. Paul's Church-yard, 1788.

Costume plate for the ballet *Le Triomphe de l'Amour*, Paris, 1681.

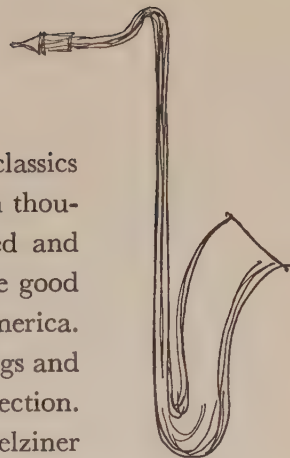


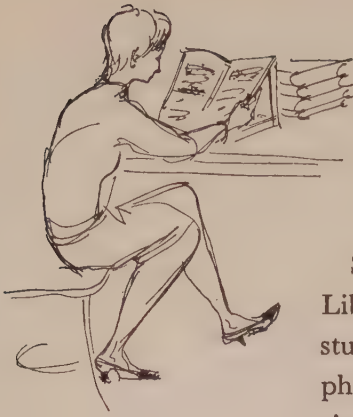
in the eighteenth and nineteenth centuries, at least all the classics during that period. In the last thirty years more than fifteen thousand promptbooks, plus typescripts of plays both published and unpublished, have been added to the collection through the good offices of the Dramatists' Guild of the Authors' League of America.

Original designs for scenery and costumes, portrait drawings and caricatures form a sort of fine-arts section of the Theatre Collection. Claude Bragdon, Aline Bernstein, Donald Oenslager, Jo Mielziner — these are only a few of the artists represented, and we are making every effort to build up this part of our holdings.

The collection of material about motion pictures began long before the Division became an entity in its own right. In the very first years of the century the Library bought what few books had been written on the new art and subscribed to the first periodicals; it has now a comprehensive collection in half a dozen languages. With the Locke Collection it acquired hundreds of portfolios of film information and scrapbooks on early stars. In 1928, the major film companies began to contribute their stills, press books, and scripts, and many others have followed suit. Our files now contain reviews of every film released in New York since 1930, and newspapers in London, Paris, Moscow — and Los Angeles, naturally — are clipped for a biographical file whose items run into the millions. The same sort of coverage was inaugurated for radio in 1920, and in recent years for television, with the special help of the American Television Society.

Small wonder, then, that no book can be written on the American theatre today without using this collection; that Gertrude Lawrence and Elizabeth Taylor fans come in to pore over their clipping and picture files; that an actress recently scheduled to appear on "I've Got a Secret" was able to verify her role in an obscure play that she thought had opened sometime in the spring of 1913. Our uses are many and various.





Some of the material in the collection is more surprising — the Library has a high potential for pure amusement as well as serious study. Are you interested in Houdini? There are files and files of photographs, programs, and reviews on him and many lesser magicians. But if you want to consult the books that actually describe the tricks of the trade, the real how-to-do-it material, you must be a card-carrying member of the American Society of Magicians, whose official repository the Library is.

The circus collection — photographs, reviews, posters, broadsides, programs — goes as far back as eighteenth-century England, when equestrian tricks were the main feature and rings were small enough so that the clowns' comic dialogue was an important part of the show.

Vaudeville, of course, is here in plenty, particularly from its heyday in the nineteenth century. Twentieth-century night clubs are well represented in both photographs and reviews. So is burlesque, and though most of it pertains to New York, there are some choice items from France, England, and Germany too.

World's Fairs begin with the first American edition, held in Bryant Park in 1853, in a glass pavilion imitating the Crystal Palace that had astonished the world in London two years before. We give special attention also to much smaller shows, such as pageants, dances, medicine shows. You will also find carnivals and street fairs — with some particularly nice nineteenth-century French posters — and amusement parks from the steeplechase at Palisades Park to the wonders of Disneyland.

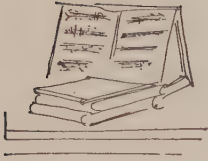
Questions are welcome on any subject, for no one can predict what interesting projects may develop from inquiries that seem trivial at first.

The Dance Collection

The Dance Collection, the youngest of the Lincoln Center trio, is the first in the world to devote itself entirely to this subject. It celebrated its twentieth anniversary in 1964, when it became a Division in its own right. At the time it was begun, some prophets predicted an early natural death. Dancers, they said, didn't read and write: the collection would be of no use to the profession. The stream of performers, choreographers, designers, and critics who consult it today are proof of the opposite; so are the school and public librarians who ask our advice in forming their own dance collections.

The collection has grown up during one of the most exciting periods the art has witnessed. Forty years ago, Anna Pavlova, who had first come to this country in 1910, *meant* ballet to the relatively few Americans who knew anything about the dance at all. By 1930 both she, the traditionalist, and Diaghileff, the revolutionist, were dead. It was hard to predict what would happen to ballet. Modern dance, in rebellion against ballet and against European tradition in general, could point to Isadora Duncan, Ted Shawn, and Ruth St Denis as stars, but younger dancers like Martha Graham or Doris Humphrey were fighting hard for a foothold. The public in general was hardly even aware of the difference between the controlled vocabulary and perfect beauty of ballet and modern dance's free use of the body and emphasis on emotional expression. Though the Charleston was taking the country by storm, its devotees never thought of it in the same breath with ballet or modern dance.

Today it would be impossible for any child to grow up in such undisturbed ignorance of theatrical dancing. Modern dance has reached its prime since then, and the style is important in the theatre and strong in the schools. Ballet has experienced a renaissance, in the course of which it has varied its techniques with elements adapted from modern dance. A distinctively American style has emerged, and the repertory has been enriched with all sorts of national and contemporary themes. New York remains the center, but there are



successful companies in Philadelphia, Washington, Minneapolis, Chicago, and San Francisco, and hundreds of smaller groups all over the country. Knowledgeable critics are a miracle no longer. School children by the millions, boys as well as girls, are exposed to theatrical dance, and more and more colleges are giving special courses and degrees in the subject. The theatre and screen, both legitimate and televised, have learned the value of employing outstanding choreographers, and dance has become an integral part of the plays that use it, rather than a series of isolated turns on the stage.

The aim of the Dance Collection is to be genuinely comprehensive: to treat, historically and sociologically, ethnic and primitive and folk dance, social forms as various as the minuet and the cha-cha, and the many theatrical modes. Because of the time and place in which it has evolved, the collection has always been strongest in twentieth-century American dance, but every year its scope expands both geographically and temporally.

There are in our dance archives about twenty-six thousand books and more than six thousand librettos; they include most of the known rarities in the field. For example, the unique fifteenth-century Tuscan manuscript book, in the Cia Fornaroli Collection, which contains dancers' descriptions of twenty-three "basse danze" and thirty-two "balletti." Written by a Jewish dancing master who signed himself Giorgio e del Giudeo, it is one of the very few such manuscript collections surviving from the Renaissance (the other five are in libraries in Italy and in Paris) and the only one made by a dancing master for his own use rather than by a professional scribe or master penman. Composition of the dances is attributed to various Jewish and Italian masters and their patrons, including Lorenzo de Medici.

Numerically, however, books are an infinitesimal percentage of the Dance Collection. Pictorial material is very important and very

extensive. A unique part of it is an excellent collection of original drawings and water colors for ballet. We have costume and stage designs by Chagall, Benois, Léon Bakst, Cecil Beaton, Eugene Berman, George Grosz, to mention only a few of the leading artists represented. The Committee for the Dance Collection, whose help is invaluable, has interested itself especially in adding to these original works of art.

Some six thousand prints, a few of them dating from the late Middle Ages, provide a graphic record of stage sets, dance scenes, and costume designs that are often more like characterizations of a role than mere sketches of what the player will wear. Prints of the romantic period are the most numerous; they document the more than two centuries when Paris and Italy led the art of ballet, and before photography came into general use. Thereafter, 400,000 photographs pick up the story. Many of them, taken by photographers like Carl Van Vechten, Arnold Genthe, Arthur Kales, George Platt Lynes, are works of art in themselves.

Thousands of files of programs, reviews, news clippings, letters, and diaries document the lives and styles of individual artists. The Dance Collection by now is well enough known so that it is quite natural for artists to turn over to it their own scrapbooks and files.

Indeed, the Dance Collection has depended probably more heavily than any other Division in the Library on private collections being given it. Partly this is because private collections have until recently been the only kind there were. Partly, perhaps, it is because those who are bitten by the dance bug are bitten hard, and they are eager to use their collections to spread the word. All the material given us has been integrated into the Dance Collection as an entity, but specific examples of private collections may illustrate how a young department grows.

Broadly speaking, the collections given us divide themselves



into two kinds: personal and historical. The majority so far have been personal. A very important one is the Isadora Duncan Collection, given by Irma Duncan and still being added to by friends, former students, and members of the family. It begins with her own early journals, written in Paris in 1901, and includes her letters to Gordon Craig and many reviews of her Russian performances that so influenced Fokine. There are fine albums of photographs, original drawings by various artists, more than four hundred letters, programs, etc.

Probably our largest personal collection is that given by Ruth St Denis and Ted Shawn in 1951. More than eight thousand photographs, fifteen thousand clippings and programs, and hundreds of letters and manuscripts follow their careers from the time of Miss St Denis's first performances in 1902. With their careful records of tour routes and theatres played, these papers provide a good sample of the activities of touring theatrical companies in the first quarter of the century. The Library has recently published an itinerary and chronology compiled from them. They document, too, the early careers of dancers like Martha Graham, or Doris Humphrey and Charles Weidman, who started out with the Denishawn company. The Humphrey-Weidman collection, given by Mr Weidman in 1951, picks up the careers of these latter at the time they left the Denishawn Dancers in 1928. In its turn, it outlines the early work of now-famous dancers like Sybil Shearer, Katherine Litz, and José Limon.

Our best aids in extending the Dance Collection beyond this country and this century have been the historical collections given us. The greatest of these is the Cia Fornaroli Collection, given by Walter Toscanini as a memorial to his ballerina wife. This is one of the great private dance libraries in the world and represents years of informed collecting by both husband and wife. Its thou-





sands of books, librettos, prints, musical scores, letters and manuscripts, clippings and playbills are strong in Italian dance and French ballet of the nineteenth century and have filled out an area in which previously we had very little material. Some of the most valuable manuscripts we have belong to the Cia Fornaroli Collection — a set of ballet directions written by Cosimo Ticcio about 1500, when the art as we know it now was still embryonic, and a teaching manual written in 1894 in St Petersburg by Enrico Cerchetti which was used by Pavlova and Nijinsky and is the basis of ballet teaching today.

Lincoln Kirstein gave the Library four years ago a historical collection assembled during the many years he has worked with and written about the dance. It is a broad collection, impossible to characterize briefly. Among its treasures are a number of original stage designs by outstanding artists, and many rare French and Italian books about the dance. At the other end of the scale it includes engravings of Shaker ritual, and a large collection of nineteenth-century handbooks on ballroom dancing complemented by contemporary tracts against dancing in any form.

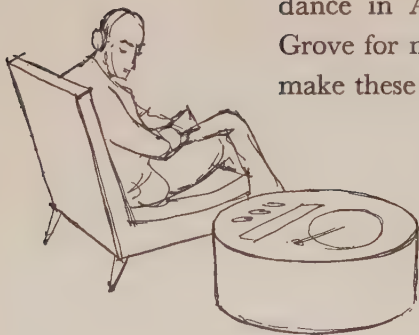
A more contemporary historical collection is that given by Mrs Irving Deakin in memory of Irving Deakin, a writer and a publicist for theatre and dance groups. This consists of some ten thousand books, letters, manuscripts, and photographs; it is particularly valuable for many fine photographs from the 1930s and 1940s, just before the Dance Collection began, and for correspondence about the organization of the Ballet Theatre in 1939-40.

The Dance Collection has many projects for the future. With the help of the Lena Robbins Foundation, it is building a collection of dance films, which are made with increasing frequency today, and one of Labanotation, a script invented to make dance scores that will serve the same purposes as musical scores. There will be

oral archives too — for though dancers *can* read and write, lots of them are too busy to do much of it, and besides, the spoken word is often more telling than the written one.

Because it is the first and largest in its field, other institutions and private researchers are always anxious to know the exact holdings of the Dance Collection. A recent grant for publishing the catalog in book form will add immensely to the usefulness of our archives. Their contents are already cross-indexed in as many different ways as possible, so that even a researcher unfamiliar with the field can use them to the hilt.

Dance enthusiasts never tire of pointing out that theirs is the oldest of the performing arts, that whether as magic or religion or recreation, dance came before music and poetry and the theatre. But it is still the least documented. Though more books and articles about it come out every year, there is still no real history of the dance in America, no encyclopedia, no special dictionary like Grove for music. The Library hopes to provide the tools that will make these basic books possible.

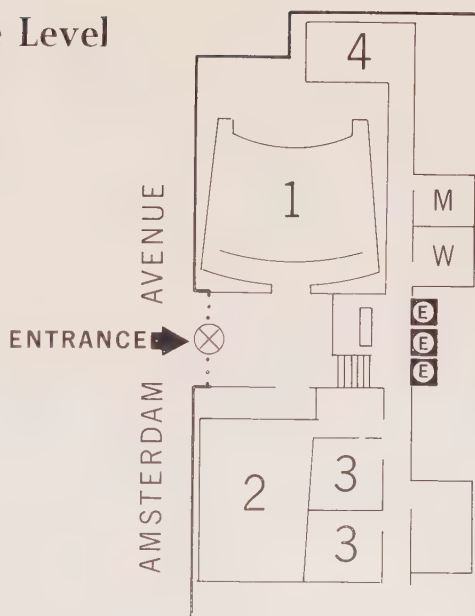


This, then, is the Library & Museum of the Performing Arts. If it works as we expect it to, it will become the central unity among the diverse elements of Lincoln Center. It will add a constant daytime life to the great plaza that lights up so dramatically at night. It will point the way to new ideas, new techniques, new knowledge of the performing arts. It will provide refreshment of spirit to those who serve them and those who love them.

FLOOR PLANS OF THE LIBRARY & MUSEUM

Amsterdam Avenue Level

- 1 Auditorium
- 2 Amsterdam Gallery
- 3 Meeting Rooms
- 4 Green Room
- E Elevators



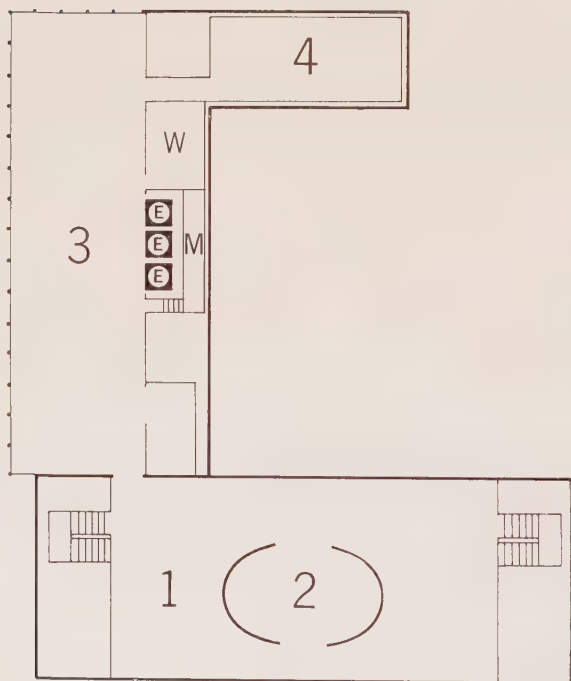
AMSTERDAM AVENUE



Plaza Level

- 1 Plaza Gallery
 - a Sales Shop
 - b Exhibitions
 - c Reading and Listening Area
- 2 General Reading Room
- E Elevators

AMSTERDAM AVENUE

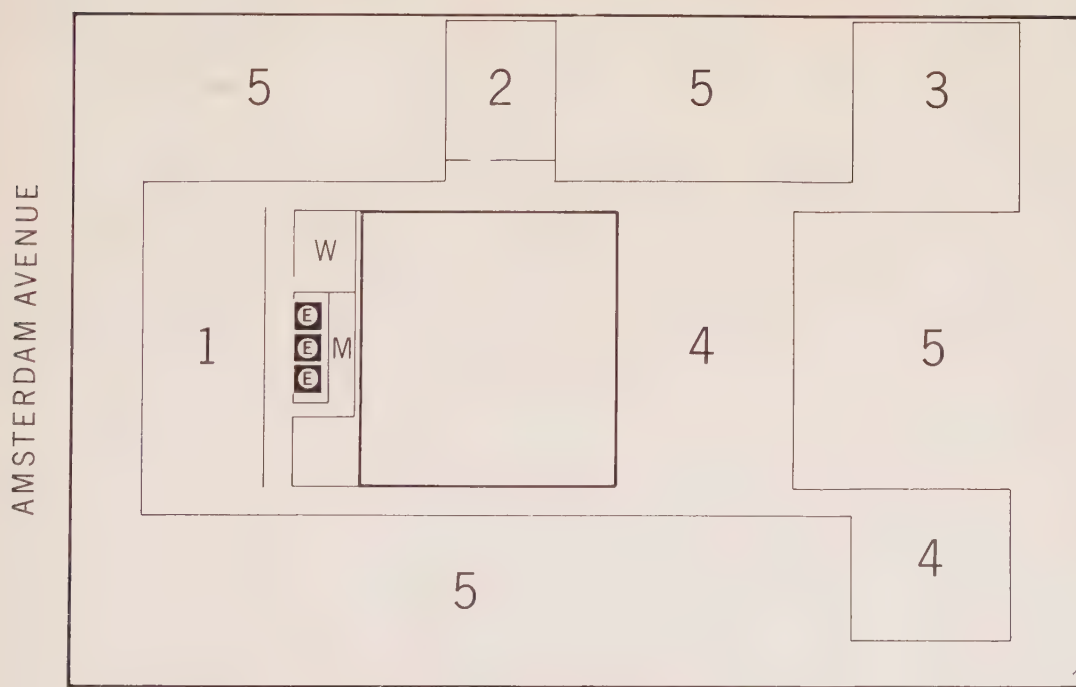


Plaza Mezzanine Level

- 1 Children's Library
- 2 Heckscher Oval
- 3 Main Gallery
- 4 Vincent Astor Gallery
- E Elevators

Research Collections

- 1 Theatre Collection
- 2 Rodgers & Hammerstein Archives of Recorded Sound
- 3 Dance Collection
- 4 Music Division
- 5 Stack Area and Offices
- E Elevators



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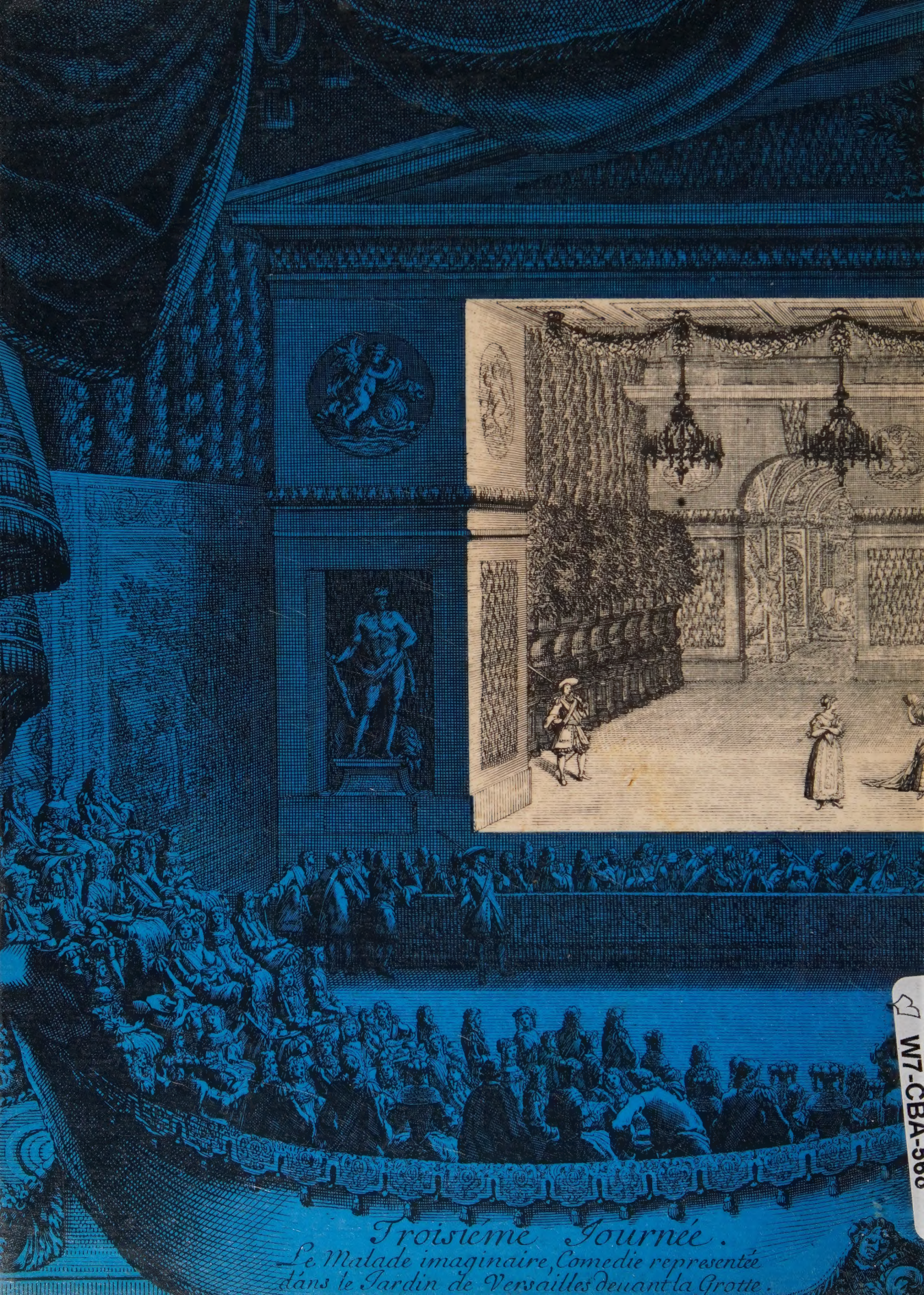
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JUL

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*Troisième Journée.
Le Malade imaginaire, Comédie représentée
dans le Jardin de Versailles devant la Grotte.*

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